

Arts Dialogue Committee
Report to CULCON XXVII

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CULCON

United States ~ Japan
Conference on Cultural &
Educational Interchange

*Ideas & Opportunities for
Public/Private Partnerships*

June 17, 2016

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Executive Summary

The CULCON Arts Dialogue Committee (ADC) is a forum that convenes representatives from U.S. and Japanese private and public institutions who offer differing experiences and points of view related to the promotion of the arts. The Arts Dialogue Committee encourages greater understanding, access, and collaboration through U.S. and Japanese arts exchanges.

The Arts Dialogue Committee has made tangible contributions to the field in fostering art and museum exchange between the two countries. In addition, the Committee has offered a unique binational forum to facilitate conversations on issues that arise in the community, such as indemnity. During the last fifty years, art has served as an important ambassador between the U.S. and Japan. However, the group is currently faced with the urgent task of analyzing the imminent decline in numbers of curatorial experts on Japanese art in the U.S. and making recommendations to address the dramatic negative impact this decline will have on U.S.-Japan arts exchange. In addition, the International Council of Museums (ICOM) 25th General Conference in Kyoto in 2019 and the Olympic and Paralympic Games in Tokyo in 2020 together represent a tremendous opportunity to inform and engage a U.S. audience in the U.S.-Japan dialogue. The ADC plans to implement a targeted campaign over the next four years to make the most of this opportunity.



Members of the CULCON ADC and special guests in Washington, DC in November, 2015

The ADC has been one of CULCON's most active and productive groups. The Committee's recommendation to CULCON is that the group should continue to meet over the next four years, focusing on the establishment of a strong base for a new generation of specialists in the field of Japanese art in the United States and the engagement of a U.S. audience in the U.S.-Japan dialogue through a targeted campaign leading up to the ICOM 25th General Conference in Kyoto in 2019 and the Olympic and Paralympic Games in Tokyo in 2020.

Following CULCON's valuable role as an incubator of collaboration, the ADC plans to explore other organizations with which to partner in continuing and expanding the important work it has begun.

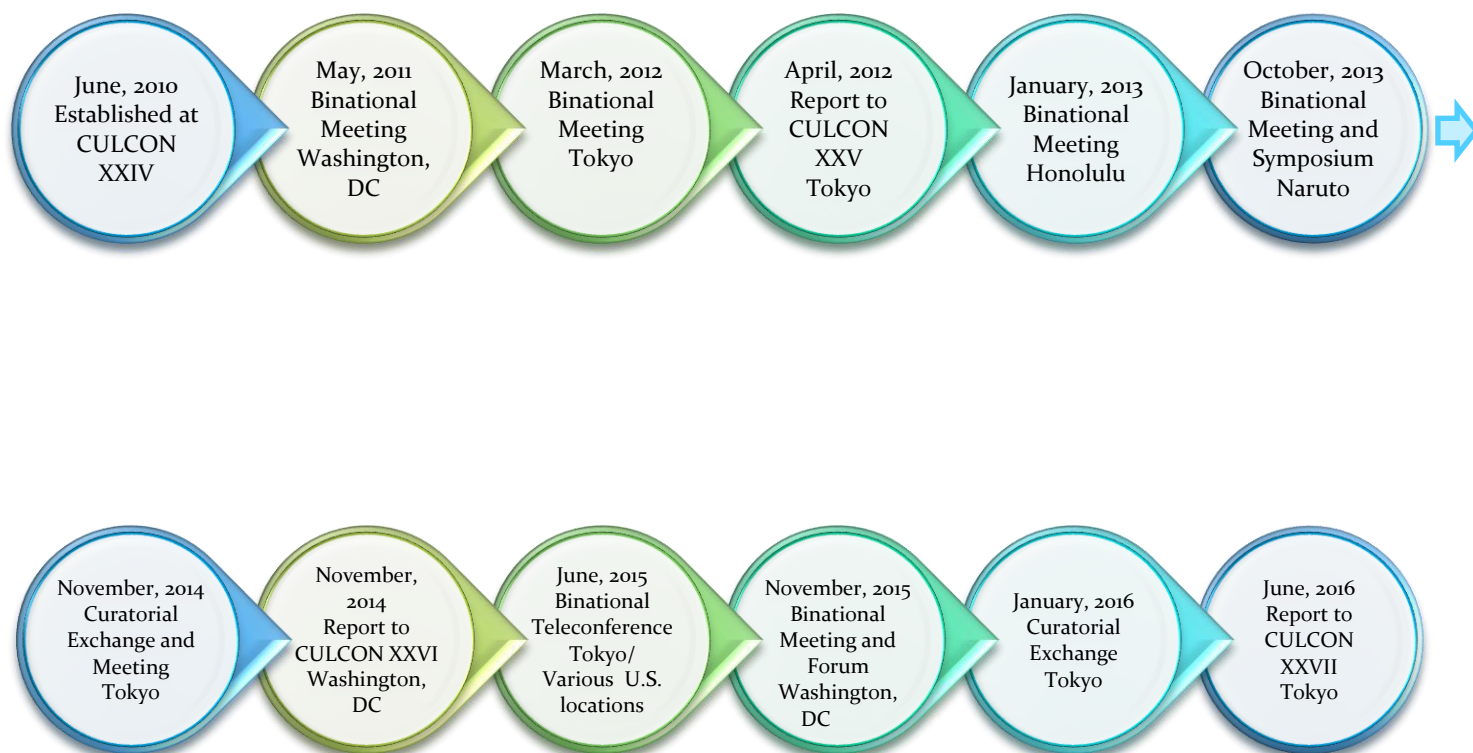
Background

In June 2010, CULCON announced in the CULCON XXIV Joint Statement that it would establish a “working group of specialists to consider future measures to enhance exchange in the fields of traditional, modern and contemporary art and to establish a framework for mutually beneficial curatorial collaboration and exchange.”

Later named the Arts Dialogue Committee (ADC), the group is currently co-chaired by Dr. Anne Nishimura Morse, CULCON panelist and William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston. The Japan ADC was chaired by Japan CULCON panelist Dr. Masanori Aoyagi, former Commissioner, Agency for Cultural Affairs from October 2011 to March 2016. For a list of recent members of the ADC, please see page 10 below.

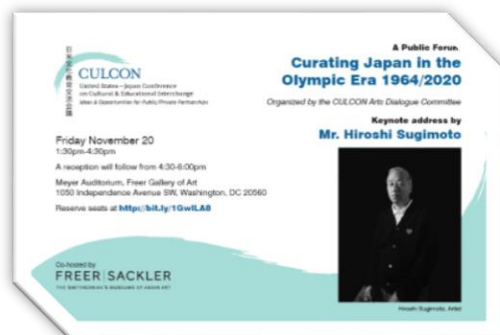
Since 2010, ADC has met in the United States and Japan and engaged in lively meetings and public events, as outlined in the timeline below.

CULCON Arts Dialogue Committee Events Timeline



Accomplishments

The binational Arts Dialogue Committee (ADC) is a forum that has allowed representatives from U.S. and Japanese private and public institutions to air differing points of view and to reach greater understanding on important issues such as the critical need for support for a new generation of Japanese art specialists in the United States. The forum allows arts specialists to share information more effectively and efficiently, and provides broader access to Japanese art. The following is a catalog of accomplishments since the CULCON XXVI plenary session in November 2014:



JAWS

Arts Dialogue Committee members have always agreed that the International Workshop on Japanese Art History for Graduate Students (JAWS) has been an important mechanism for



developing a new generation of art scholars of Japanese art. Inaugurated in 1987, JAWS had been a series of workshops, organized by graduate students of art history from the United States, Europe, and Japan, that had attracted the participation of over 240 students. However, after nine successful workshops, JAWS was suspended for over six years. With the encouragement of the ADC, the Japanese Agency for Cultural Affairs funded the tenth session, held at Tokyo University of the Arts from August 16-26, 2012.

Prof. Yukio Lippit of Harvard University is now planning a conference in 2017 with ADC encouragement. The JAWS sessions will be

conducted at Harvard and the Museum of Fine Arts, Boston. The ADC is very pleased at the continuation of this workshop series, particularly since one of the longer-term impacts of JAWS will be the successful creation of an international network of emerging scholars. Fundraising is a major challenge for the JAWS program, and ADC members agree to support its funding to enhance programming and to continue this beneficial workshop which continues the dialogue between U.S. and Japanese artists.

Website/Clearinghouse on U.S.-Japan Arts Activities

The ADC recommended establishment of a bilingual digital clearinghouse of information about U.S.-Japan arts activities. The Committee envisioned the creation of a website that would include information on curatorial and conservation exchanges, exhibitions, and collections. The website would also centralize information on procedures and preservation for U.S. collections of Japanese art, both public and private.

Dr. Matthew Welch, Assistant Director for Curatorial Affairs and Curator of Japanese and Korean Art, Minneapolis Institute of Art (MIA), recently announced to the ADC that the MIA has

dedicated funding to this project, with funds available July 1, 2016. He reiterated MIA's interest in developing and housing the website for the short term (several years).

Securing funding and a "home" for this project represent a major accomplishment of the ADC and will greatly aid the field in sharing resources more efficiently and avoiding duplication of efforts.

Curatorial Exchange

Activities in curatorial exchange are another important way the ADC encourages growth of a next generation of Japanese arts specialists in the U.S. and cross-fertilization of ideas and resources among U.S. and Japanese institutions.

The ADC's efforts have directly spawned the following programs:

- The Tokyo National Museum established the "Curatorial Exchange Program for Japanese Arts Specialists Abroad Planning Committee" in 2014. Its mission is to institute a network of Japanese art specialists from North America and Europe so that information and curatorial practices can be more widely shared.
- The Tokyo National Museum sponsored a multi-day workshop for curators from the United States and Europe, which took place just before the CULCON plenary session in November 2014. In both Tokyo and Osaka, ADC members participated in the discussions about the state of the field.
- The Tokyo National Museum hosted a second symposium, from January 16-20, 2016, and a workshop in Tokyo and Kyoto for young professionals, from January 29-31, 2016, bringing together more than forty individuals from the U.S., Europe, and Japan. One part of the symposium program was devoted to discussions by senior Japanese art specialists about curatorial challenges such as CITES regulations and loan processing for international exhibitions. Another day featured public presentations on "Japanese Art Collections Abroad: Their Significance and Use," with keynote addresses given by Prof. Tadashi Kobayashi, Executive Director, Okada Museum of Art, and Dr. Samuel C. Morse, Professor, Amherst College. The workshop focused on the handling and conservation of Japanese cultural properties. During the symposium and workshop, the ADC also highlighted the need for curatorial experts in Japanese art in the U.S., pointing out the fact that there are more positions open for such specialists than qualified individuals to fill them. Promoting these positions to Japanese nationals for shorter terms (1-2 years) might help fill the current gap. The symposium and workshop programs were supported by the Agency for Cultural Affairs.
- With the endorsement of the ADC, the Japan Foundation has invited approximately 10 modern and contemporary curators from the U.S. every year to ensure useful exchange of information, networking, and exhibition planning by both sides.
- To make more effective use of Japanese contemporary art collections in the U.S., the Japan Foundation also organized curatorial

2nd Curatorial Exchange Program for Japanese Art Specialists in U.S. and European Museums International Symposium

Japanese Art Collections Abroad: Their Significance and Use

意義とその活用
海外における日本美術コレクションの

2016年1月30日(土) 10:00 ~ 16:45 (開場:9:30)
会場: 東京国立博物館 平成館大講堂 [上野公園]
参加費無料(事前申込制) 定員300名 要同時通訳付き

Saturday, January 30, 2016 (10:00-16:45) Registration begins at 9:30
Heiseikan Auditorium, Tokyo National Museum (Ueno Park)
Free of charge; prior application required; Simultaneous interpretation provided throughout

基調講演 Keynote Speeches

小林忠
岡田美術館館長
「東の外交官—世界日本美術品の役割—」
Tadashi Kobayashi
Executive Director,
Okada Museum of Art, Japan
"Diplomats of Beauty: The Role of
Japanese Art Collections Abroad"

サムエル・C・モース
アーモスト大学教授
「トボグワフ—アメリカにおける日本美術収集の歴史—」
Samuel C. Morse
Professor of the History of Art and Asian Languages and
Civilizations, Amherst College, USA
"Tobogwafu: A Short History of
Collecting Japanese Art in the United States"

主催: 海外ミュージアム日本専門家連携 交流事業実行委員会2015
Organized by the 2015 Curatorial Exchange Program for Japanese Art Specialists Abroad Planning Committee
事務局: 東京国立博物館 TEL:03-3821-9270 FAX:03-3821-9680 E-mail: curatorialexchange@tnm.jp
平成27年度 文化庁 地域貢献と文化芸術 歴史博物館 支援事業
Supported by the Agency for Cultural Affairs, Government of Japan FY2015

東京国立博物館
THE NATIONAL MUSEUM

workshops in Tokyo, Dallas, and Los Angeles, in cooperation with American art museums such as the San Francisco Museum of Modern Art; the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; and the Getty Museum. Participating curators from both countries discussed how to conduct research, evaluate, and show more Japanese contemporary art works owned by American museums.

- In addition, the Japan Foundation will launch a new program entitled “U.S. and European Museum Infrastructure Support Program” in 2016, which aims to support art exhibitions from permanent collections of Japanese arts and to nurture next generations of Japanese art specialists in the U.S. and Europe. Through this program, American and European museums that have permanent Japanese art collections will be eligible for grants to underwrite the salaries of newly hired curatorial staff members at the museums (and may support research as well). The curators will be expected to produce special art exhibitions of the permanent collections. The Foundation will begin accepting applications in June 2016.

Public Forum

The CULCON Arts Dialogue Committee convened a public forum titled: “Curating Japan in the Olympic Era 1964/2020,” with a keynote address by photographer and designer Hiroshi Sugimoto. Co-sponsored by the Freer/Sackler Galleries, the forum took place Friday, November 20, 2015, in the Meyer Auditorium, Freer Gallery of Art in Washington, D.C.

Since the Games of the XVIII Olympiad in Tokyo in 1964, Japanese art and architecture have attracted wide international audiences. This forum examined the rise in popularity of these art forms and explored the directions that Japanese art is taking as the country prepares for the Olympic and Paralympic Games in Tokyo in 2020.



**“I educate myself with my #art collection”
#HiroshiSugimoto at the#CULCON event at
@FreerSackler**

In addition to Mr. Sugimoto’s address, the agenda included a welcome by Dr. Louise Cort, representing the Freer/Sackler; remarks by Dr. Anne Morse and Dr. Masanori Aoyagi, co-chairs of the Arts Dialogue Committee; a discussion by Ms. Yukie Kamiya, Director, Japan Society Gallery, on “Action and Reaction: Contemporary Art in Japan and the International Reception Since 1964”; and a discussion by Dr. Ken Tadashi Oshima, University of Washington, and President-elect, Society of Architectural Historians, on “Architectural Dialogues between Japan and the United States.”

The symposium, followed by a reception, was attended by approximately 180 individuals from local, national and international government, arts and educational institutions as well as the general public.

Recommendations

The ICOM 25th General Conference in Kyoto in 2019 and the Olympic and Paralympic Games in Tokyo in 2020 provide an important opportunity for the arts community to engage a new generation of Japanese culture enthusiasts. The timing of this effort could not be more critical for Japan

To take advantage of this opportunity, the ADC recommends a strategic effort, including the following actions:

- Develop a program leading up to the Olympics and Paralympics with events throughout the United States. Critical to this effort will be the sponsorship of dynamic exhibitions and innovative programming as well as the promotion of the calendar of events; and
- Build on and expand educational initiatives, curatorial exchange and other programs to encourage and support the development of upcoming young specialists in the Japanese arts.

CULCON XXVI Goals

At the plenary session in November 2014, the Arts Dialogue Committee proposed implementation of a set of ambitious recommendations. Since the November 2014 plenary session, the ADC is pleased to report success in accomplishing the following:



Held a public symposium in November 2015 to highlight its work and recommendations. The forum, “Curating Japan in the Olympic Era 1964/2020,” focused in part on the crisis in the field of Japanese art in the U.S., as a large number of experts begin to retire.



Established teams to oversee the implementation of each recommendation. A U.S. member and a Japanese member were tasked with working together to spearhead the efforts to implement the important ADC recommendations.



Integrated an official U.S. government Point of Contact for the ADC regarding its activities. A difference in institutional structure has hampered some ADC initiatives from moving forward. The ADC is grateful that the Cultural Affairs Officer at the U.S. Embassy Tokyo agreed to act as Point of Contact and notes that his involvement has smoothed the way for a better flow of information among stakeholders.



Secured a "home" and resources to establish a bilingual database of information about activities on Japanese art both in the U.S. and Japan. The project, based at the Minneapolis Institute of Art will include information on curatorial, conservation, and administrative exchanges and exhibitions.

Conclusion

The Arts Dialogue Committee has made tangible contributions to the field in encouraging and improving art and museum exchange between the two countries. In addition to these contributions, the Committee offers a unique binational forum to facilitate conversations on issues that arise in the community, such as indemnity. The group should continue to meet with a focus on tangible results in specific areas and programs.

The ADC has been one of CULCON's most active and productive groups. The Committee's recommendation to CULCON is that the group should continue to meet over the next four years, with a focus on achieving concrete results in specific areas and programs, and with special efforts made to achieve the following: 1) establishing a strong base for a new generation of specialists in the field of Japanese art in the United States; and informing and engaging a U.S. audience in the U.S.-Japan dialogue through a targeted campaign leading up to the Olympic and Paralympic Games in Tokyo in 2020.

Following CULCON's valuable role as an incubator of collaboration, the ADC will explore other organizations with which to partner in continuing and expanding the important work it has begun.

The Olympic and Paralympic Games in Tokyo in 2020 should serve as goal posts for achieving the fundamental aims of the ADC and CULCON.

Membership

Core members of the Arts Dialogue Committee from 2012-2016 are as follows:

JAPAN:	
Masanori Aoyagi Co-chair	Commissioner, Agency for Cultural Affairs
Masanobu Ito	Managing Director & Executive Program Director of Visual Arts, Arts & Culture Department, Japan Foundation
Yuji Kurihara	Secretary-General, National Institutes for Cultural Heritage; Director of Administration, Tokyo National Museum
Hiroyuki Shimatani	Executive Director, Kyushu National Museum
Yukiko Shirahara	Curator Special Assignment, Nezu Museum
UNITED STATES:	
Anne Nishimura Morse Co-chair	William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston
Felice Fischer	Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, Philadelphia Museum of Art
Janice Katz	Associate Curator of Asian Art, The Art Institute of Chicago
Marco Leona	David H. Koch Scientist in Charge, Department of Scientific Research, Metropolitan Museum of Art
Melissa Rinne	Research Fellow, International Engagement Liaison Kyoto National Museum
Gennifer Weisenfeld	Professor, Department of Art, Art History, and Visual Studies, Duke University
Matthew Welch	Assistant Director for Curatorial Affairs and Curator of Japanese and Korean Art, Minneapolis Institute of Art